

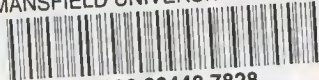


THE CADENCE

"The Last Thing In Music"

Commencement Edition

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THE CADENCE

(THE LAST THING IN MUSIC)

A Quarterly

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Editorial

The Big Revue

The curtains open, revealing the well arranged chorus of Mansfield State Teachers College. Under the capable direction of Mrs. Steadman, the chorus opens the program with "The Daughter of Jairus" by Stainer. The rendition of the number is so artistic that there is a hushed silence which lasts throughout the performance. The chorus leaves the stage, giving place to its fellow organization, the Vesper Choir.

Robed in their black gowns, white cottas and black caps, the choir, a select group from the chorus, now comes on the scene. Although smaller in number, the choir, not to be surpassed by the chorus, very artistically interprets Gounod's "Gallia," one of his most famous compositions.

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For the last of the choral numbers the college chorus presents the "Rose Maiden." Here, as in all other choral numbers, the organizations share their success with the soloists and accompanists who have aided in all the presentations.

(Curtain)

The second act consists of a different type of music—A Song Festival. The Mansfield school children, under the excellent supervision of the Training Department, demonstrate their musical abilities in a very effective manner. The senior high school orchestra, girls' glee club, and the junior high school boys' glee club take honors for the day.

(Curtain)

A flourish of trumpets marks the opening of the Band Festival. Orchestras and Bands, varied in number and material, play their turn, a program of three numbers each. The climax of this act is reached when Mr. Norville Church, Instructor at Columbia University, steps on the stage and comments on the merits of the various groups and makes helpful suggestions to the members. For this act of the Revue we give credit to Mr. Myers and his Band, who successfully sponsored the program.

And now—Members from the Band, Orchestra, Chorus and Vesper Choir all join in presenting the biggest feature of the Revue—The Opera—"Chimes of Normandie." Tuneful melodies, vigorous choruses, dramatic action and gay costumes are vital parts of this great project. Aided by the adequacy of the new auditorium (Straughn Hall) the opera is certainly a success. Indeed, it shows all the ear marks of Mrs. Steadman's careful coaching. As the last note dies away, another year of music activity at Mansfield is ended.

As the curtain marks the end of the Revue, it likewise brings to a close the duties of this Cadence Board.

We, the Editors, sincerely hope that the new board, with your co-operation and support, may make great strides towards the success of the Cadence, and enlarge the range of its influence among music loving people.



Is Music A Luxury?

(By RICHARD KOUNTZ.)

(Mr. Kountz is a former resident of Pittsburgh, where his first compositions were written. For the past few years he has been a resident of New York City. He is educational director of M. Witmark & Sons. Among his famous compositions are "Song of Man.")

It has been frequently said, and apparently it is believed by many people, that beauty exists as an abstract conception and that it is a fixed and constant thing. I very much fear that this is a delusion. I am very much of the opinion that man is incapable of knowing beauty in the abstract, even assuming, and it is a pretty tall assumption, that it exists in that manner. Nothing exists alone. Nothing is isolated. Each thing that goes to make up the material universe is related to each other thing, however distantly removed, and it cannot continue its existence separate from the remainder of the universe of which it is a part, nor can it escape the forces of change that emanate from the very roots of life itself.

This is equally true of that universe which, for want of better nomenclature we call the spiritual, the intellectual, the abstract, or

what you will. There is no mind, there is no soul living absolutely alone. Each depends for existence upon the existence of other minds, spirits, or souls, and is conditioned in its activities by the activities of its relatives.

It follows that a concept of truth or beauty being a creature of the mind, and being subject to the same laws of change as control all things, cannot be fixed, cannot be immutable.

This does not necessarily mean that the acceptably true or beautiful of one generation may not carry over as acceptably true or beautiful in another generation, but it does mean that from day to day new and changing concepts of beauty come into existence.

Thus we Americans of the twentieth century have concepts of beauty widely at variance with the concepts of truth and beauty held in bygone, and some would say, happier days. Our concept of beauty has been conditioned by combinations of circumstances that have probably not previously existed in this world, and that have brought into existence weird and unhealthy concepts of beauty. We twentieth century Americans believe that a *Saturday Evening Post* or a *Collier's* colored advertisement of a rustic scene with soup can bursting through the bottom of the picture is beautiful. We Americans of the twentieth century believe that the chorus girl or show girl type is the standard of feminine beauty. We believe that huge piles of stones rising to dizzy heights in the air are beautiful. We believe that the music of the Broadway operetta or musical comedy stage is beautiful. We believe that the poetry of Edgar A. Guest is beautiful. We believe that the things written by Angelo Patri are beautiful. It is useless to say that we do not believe these things, for we do. These beliefs, these concepts of beauty are held by the twentieth century American, who brings us into the world, serves our meals, administers our recreation, operates our factories, treats us in sickness and eases us out when the struggle is over,—in other words, the average American. As a whole, they are a preposterous set of concepts of beauty in comparison with those held by more cultured and a relatively ineffectual minority whose members are generally held suspect as un-American.

Nevertheless, it is in this minority that the hope of the future of America lies, for our twentieth century American bombastic and mercenary philosophy and grotesque and ill-nurtured concept of truth and beauty cannot carry us with anything like a cheerful outlook very far into the future.

One of the singular beliefs held by this somewhat irrespons-

ble twentieth century American is that music is a luxury. He believes this because he has never given any real thought to the matter. An even brief examination of life as it is lived **within**, not as it is acted by the modern American, would show conclusively that music is a necessity, that it is **the** prime necessity, coming even before the need of food and shelter, for when men cease to sing, they go mad—and perish in the very lap of luxury.

The need of music is evidenced in every gathering of our modern American business man,—who is only slightly mad. He still retains enough sanity to turn instinctively to music as all our Luncheon Clubs, Rotary, Kiwanis, etc., have turned instinctively to singing. They do not sing because they want to. They sing because they need to. They sing poor music because they are not at home with better. Briefly, America, the average American **likes bad music**.

This condition will prevail until the civilized minority acquires sufficient influence to alter the situation. It is unlikely that this civilized minority will ever become the majority in America. But, what can happen, in fact what is happening, is that this minority, though still remaining a minority, is increasing in number. And there is every reason to suppose that it will continue to increase until it reaches a point in size at which it will exert a decided, even a controlling influence in molding the musical culture of America. I refer to that part of these civilized minority composed of teachers and supervisors of music in the public schools, who, **if the musicianship and general culture of the individual members making up that body continues to increase** as it has in the past few years, will exert an influence so constant, so penetrating, and so far-reaching, as to completely recast the outlook, in respect to music, held by people at large in America.

Music, I yield to thee,
 As swimmer to the sea,
 I give my spirit to the flood of song;
 Bear me upon thy breast
 In rapture and at rest.
 Bathe me in pure delight and make me strong.
 From strife and struggle bring release,
 And draw the waves of passion into tides of peace.

—Henry van Dyke.

The Eastern Conference High School Orchestra at Syracuse, March 20

(By JOHN F. MYERS)

This orchestra was made up of the best of the high school orchestra people from the thirteen states that comprise this Eastern Music Supervisors' Conference District. Each player had to fill out an application blank telling what training he had had previously, and listing some of the repertoire of music he had played. This feature brought out the fact that music supervisors who have not been choosing the best up-to-date music literature for their orchestras have thereby relegated their organizations to the very rear of today's instrumental program. The program played was as follows:

Lohengrin, Prelude to Act III.....	Wagner
Symphony in D Minor, 1st Movement.....	Frank
Symphony No. 1, Nordic, 2nd.....	H. Hanson
Overture to Rosamunde	Schubert
L'Arlesienne Suite No. 2.....	Bizet
Kol Nidrei	Bruch-Jungnickel
Walther's Prize Song from Die Meistersinger.....	
.....	Wagner-Wilhelmj
March Slav	Tschaikowsky

Dr. Francis Findlay, of the New England Conservatory at Boston, was the conductor in charge. Dr. Howard Hanson, of the Eastman School of Music at Rochester, and Dr. Victor L. F. Rebmann, of Yonkers, N. Y., were the guest conductors.

Beginning Tuesday afternoon March 17th with rehearsals, there were twenty hours of rehearsing before the program on Friday evening. This is more time than many school orchestras now rehearse in half a year. At this first rehearsal each player took his assigned place, Dr. Findlay, in charge, announced the first number and they played through it without comment. To the surprise of all he announced another number. All the participants had been practicing on their parts before they came, so, of course, they ought to be able to play through them. The conductor's easy manner put all players at ease. The attitude was established at the first rehearsal that some leaders never seem to be able to establish. All that body at once seemed to be united in one great musical purpose.

When Dr. Hanson come for rehearsal of his part of the program with them, he sat at the piano and played the movement for them, telling what he intended each phrase to mean. One member was heard to say after rehearsal, "It seems almost irreverent to even think of not doing your best to play that like he explained it to us." This same spirit seemed to prevail at the final performance.

Dr. Rebmann did some specific drill with the harmonic section first to play their part correctly—this factor is often slighted—and later to call everyone's attention to the really great importance of these parts.

Thursday afternoon the orchestra was a part of a half hour program broadcast over a national hook-up. Three other numbers of the program were object lessons for the players as they listened and looked on from their places. Just preceding this program the orchestra played a short program for the high school people in the building where they were meeting. The way the players performed for their new friends and the way that student body responded with genuine applause for the accomplishments of their visitors was a thrilling event.

The final program was one continuous pleasant surprise. There were so many fine things to remember that no time will be taken here to mention anything else. Every few minutes it seemed the orchestra would be attaining some superb effect that many spectators would not have believed had they not heard. There was tenderness in their playing. There was joy, there was ballet rhythm. There was wailing. There was expectation. There was military. There was hate. There was defiance. There was LOVE.

This concert was the answer to those who stood back and said it could not be done by high school people. Those present who be-thought themselves to criticize adversely need only reflect and think if they could take any instrument out of the hands of the performers and do as well. It would seem that no teacher today knows to what heights of performance these enthusiastic musicians may rise if we will only prepare the way, suggest the music, and give them a chance.

The Music Supervisor today who is not intimately familiar with the fine orchestral music of today and cannot himself teach how to perform and interpret the part of each instrument, is not able to lead any orchestra to the heights that all school orchestras have the right to try and attain.

It Requires More Than a Voice to Sing

(By LELLA E. WHITE, Teacher of Voice, Mansfield State Teachers College.)

One-half hour a week with the private voice teacher would mean very little to the young man or woman aspiring to become a great artist, but the Music Supervisor has been able to accomplish much in that short period.

Singing will always be a valuable asset in the social as well as the professional life of the Music Supervisor. It is a big contributing factor toward the development of personality. On the other hand, it can do much harm to the individual who develops a superiority complex because someone admires his or her "lovely voice." Please remember always to sing in the Key of "C" sharp, and "B" natural, and you may be assured of success socially and musically. Your fellow students may not sing like you do, but do not forget that he or she may have other talents which you do not possess.

The demands upon the vocal organs of the Music Supervisor are many; both in singing and speaking. A good speaking voice, as well as a singing voice contributes much toward the success of the young man or woman entering the field of Music Supervisor.

Now, just what constitutes a good singing or speaking voice?

Relative to singing, of course, we expect one to possess a good voice, to be able to produce tones pleasing to the ear. As for the speaking voice, we also appreciate tones which are pleasing to the ear. But the principal thing your audience is interested in is what you are singing or talking about, so let us first discuss the matter of good diction, and the first step is tone placement, or the placement of the vowels. The word vowel in fact, is derived from the Latin, *vocalis*, the root of which, *vox*, *vocis*, means voice. Therefore, vowel means voice.

The vowels are the fundamental elements in the formation of the voice and are simpler in the Italian language than English, so we begin by teaching the correct pronunciation of Italian vowels—A, as in father; E, as pronounced in the English word late; I is enunciated like the I in marine; O, as in own; and U, as in crude. During the enunciation of the vowels the vocal organs must be in

complete relaxation. The mouth must be **opened wide**, though not by forced movement; the throat, likewise, must be opened entirely, thus making room for more resonance.

Then we take up the correct pronunciation of the consonants. The Italian language molded the formation of its consonants entirely on the Latin language. This accounts for their correctness which, even independently of other reasons, is confirmed by their natural, easy production.

The articulation of the consonants is performed by the lips and tongue in such a way that the sound naturally goes forward (in the nasal cavity) leaving the lower part of the mouth (the jaw) entirely free and relaxed, which is one of the greatest advantages to a singer. It gives freedom to tone production, expression, and makes the diction more easy and effective. In this way the singer gets the maximum effect with the minimum effort.

The consonants of the English language, on the contrary, are the very phonetic elements which have greatly deteriorated from their original pronunciation in the classic languages, and do not conform entirely with the natural laws of voice production. However, with careful study and practice, I find that the English language is no handicap whatsoever in the production of good tone quality.

The inexperienced teacher, though conscientious, may do much harm to a lovely, natural voice. He or she must be able to ascertain how near to natural is the singing of the pupil, and whether or not he follows the correct rules of voice production. The voice must then be guided in its full natural way, avoiding any effort to change it by artificial and complicated technique. Each and every pupil has his or her own difficulty, and each case requires individual treatment to overcome the difficulty. Beware of misapplied methods. It is not a rare occurrence for a lovely voice to succumb to an overdose of, or misapplied, method. The teacher must be able to discriminate between correct and faulty voice production and to be able to correct the fault in the simplest and easiest manner.

Then there is the question of correct breathing. All of us know how to breathe, but how many of us breathe correctly? This fault is prevalent mostly with women students, as most of them fill only the upper part of the lungs.

The breath required for artistic singing is a good, deep, normal breath. Filling the lungs too full incapacitates the singer for freedom and flexibleness without which good tones cannot be produced. Unnatural breathing causes stiffness or tenseness throughout the entire body and this hinders good tone production.

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You, no doubt, have watched singers go through all sorts of contortions in an effort to reach a certain high tone, or to produce a desired effect in a song. Some, I have seen try to accomplish their aim by arching the eyebrows, lifting the shoulders, folding the hands in an unnatural position, outstretched, and raising the elbows. Some stand on tiptoe and throw the chin upwards. The posture plays an important part in the production of fine tone. Therefore, one must be natural, as in talking, without artificial mannerisms, just assuming the same attitude as in addressing an audience. Check up on yourselves constantly by the use of a mirror. This is very essential.

The tongue must be very flexible at all times and the jaw loose, and there must be sufficient breath to support the tone. However, it requires not only quantity and power of breath to make the voice big and beautiful, but intelligent and balanced distribution of breath combined with freedom in singing, and lastly, the largest amount of resonance possible.

The stiff jaw is one of the principal troubles among American pupils, a trouble which causes many other inconveniences in singing. Stiffening the jaw prevents freedom of breath control (the gradual action of the breath, increasing, relaxing and shading of tone). In some cases the breath is exhausted after a few tones and then the voice must depend upon muscular effort for support. Again in the effort of holding a tone, the stiff jaw interferes with the action of the breath in such a way that the singer suffers from diaphragmatic contraction, having a feeling of emptiness while he still has plenty of breath.

But it requires even more than fine tone production, diction and proper breathing to sing. Singers must sing words for their meaning, not for their tones alone. Beautiful tones come more easily through intelligent and fine interpretation. It is far more important to remember this principle than to rely on a High "C" as the outstanding artistic recourse. Holding a High "C" finale for an exaggerated length of time for a sensational effect upon your audience is no criterion of beautiful or artistic singing. Art is truth, and truth disdains such vulgar display.

A true artist will sing and act with such ease that the audience will believe it to be spontaneous and perfectly natural. There is nothing more distressing than to listen to one who shows technical effort in his work. Perhaps he is trying to express sentiment through the mechanism of the vocal organs. Music is spiritual, so you cannot depend wholly upon the vocal apparatus, diction and diaphragm, but let your very soul speak. Artistic singing requires much more mental than physical effort.

The Evolution of the Modern Pipe Organ

(By R. WILSON ROSS, Teacher of Piano and Organ, Mansfield State Teachers College.)

That the interest of the average layman has increased to considerable degree in the past decade or so, is general and sufficiently established, that one may seek to give account, if possible, of the many and varying changes and displacements that have been added and subtracted in construction of, uses of and general advantages of "This King of Instruments." It is not the intention of the writer to go into elaborate detail of these many changes, but merely to give a brief summary of the high-spots of developments, occurring during the history-making period of the organ in its crude state of centuries ago to the masterpiece of musical art which it represents in the present age.

The origin of the organ dates back to great antiquity. The flute, which is a component part of the organ, is one of the most ancient of musical instruments. It is pictured on the walls of early Egyptian tombs; specimens of it still in playable condition have been unearthed and can be seen in our museums. Frequent allusion is made to the organ in the Bible, though it is not all clear that this refers to even the ancient type of organ. The ancient Greeks had no particular instrument called the organ, but the word with them was a general name for an instrument, work or an implement of any kind. Confusion may have arisen concerning this term by the translators of the Bible from the Greek. The Greek musical theorists applied the word "Organic" as a general term, to instrumental music.

As far back as historians have been able to find, and trace of flutes or pipes as are now used in the organ, is the discovery of the principal of sound produced by wind forced through a tube, by a man named Ctesibius, about the year 284-246 B. C. More or less modification and improvement developed along this line during the next 500 or more years, by using a pipe for each note played, with far different scaling and never over two octaves in their construction, and using various actions of admitting the wind into the pipes from their wind-chest, but by far in contrast to the key-boards that are used today. About the year 951, modern harmony took its

rise. Before this, so far as any one knows, there had been no harmony beyond a drone bass, and the vast companies of musicians described in the Bible and elsewhere must have played and sung in unison. Sir John Stainer says, "The large pipes of every key of the old organ stood in the front. The whole instrument sounded and shrieked in a harsh, loud manner. The key-board had eleven to thirteen keys in diatonic succession without semitones. It was impossible to get anything except a choral melody for one voice on such an organ. The width of a single key amounted to three inches and even as much as five and six inches. The valves to the keys and the whole mechanism being clumsy, playing with the finger was never to be thought of, but the organist was obliged to strike with the clenched fist and the organist was often referred to as an 'organ beater'."

Gradually the keys were reduced in size and semi-tones were added. Before the year 1500 the keys had approximately reached their present normal proportions. The invention of the pedal key-board is credited to the German, Bernhard, a skillful musician of Venice, about the year 1470. From about the beginning of the sixteenth century, until the early part of the nineteenth there does not appear to have been any great improvements made in organ building except a gradual improvement of the pipe work. At one time during this period, in order to obtain contrast in tonal affects and to bring about various voices, there were employed two and three and even five separate organs, played or "beaten" at one time by individual players, engaged in a single recital. This required the services of several crews of men to pump the necessary wind into the pipes. It has been said that sometimes, in order to play a recital, there would be necessary to have as many as seventy men playing and pumping these organs at one time. It was the bringing of these separate keyboards together or "organ'izing" them that we have today the same extensive use of the separate manuals arranged together so as to be played by one performer, and still obtain the desired effects of contrast and the uses of the various voices.

Nearly all organ builders were ecclesiastics, usually monks of a mechanical turn of mind. It was not until about the fifteenth century that organ building became a profession. For many centuries it appears that organ building was developing in various parts of Europe, but more especially in Germany, France and England. These latter countries possessed distinct schools of organ

building until nearly the beginning of the nineteenth century. Perhaps the most important school of organ building from 1359 until 1780 was the German; Saxony in particular. Over two hundred organ builders can be counted in Saxony alone as having flourished during this period, including such masters as the Silbermanns, Gubler and Herbst. The great Bach played upon organs of Silbermanns.

Up to about thirty years ago the pipe organ was never looked upon as an individual solo instrument, but up to that time it being only considered as part of the necessary equipment of a church, and assumed its lofty position as such and duties during the services. It was such a crude affair, there not even being any provision made to give it expression, and could hardly be named a musical instrument. The tracker actions used then, made it necessary to become physical labor in playing it, especially full organ, and was always considered a man's job to do this work. However, the organ was from very early time used in connection with the music of the church, though in the thirteenth century the priests of both the Greek and Roman Church thought the use of organs in divine service to be scandalous and profane. Even to this day the Greek Church does not tolerate the use of organs in its services. In spite of this, largely due to the fact that education of any sort was generally confined to monasteries and castles, the use of the organ and other musical instruments became general not only in great churches, but in monasteries and convents. The historians of this period make much of several monks distinguished for their art of playing the organ and other musical abilities.

With the coming of electricity for practicable uses, it gave cause for the entire organ industry to be revolutionized, about the period of 1890 to 1900. The instrument was then given a medium of complete expression with a detached console or key-board, being able to place it at any distance away from the organ itself. Such a blessing to organists and listeners as well, and it was then that the organ began to assert itself and soon it was that it began to acclaim the highest respect in the realm of music. The old means of pumping the wind for the pipes was displaced by electric blowing devices and the old tracker actions were no longer manufactured, but substituted by the new electric actions, making it easier to play, with quick response to the fingers and perfect steadiness of the wind pressure. Mr. Hope Jones is given the credit for this electric development. He was born in Scotland, but did most of his work in this field in America, working with American builders. At one time

he was in business for himself in Elmira, N. Y., and one of his best installations is still in daily use at the Park Congregational Church of that city. He is credited with more developments of the modern organ than any one person. Not realizing full power on his inventions, he took his own life, in a hotel in Rochester, N. Y., in 1914.

About the time the organ was electrified, the invention of motion pictures took place, but it was not until about 1910 that the organ was tried in the realm of displacing the orchestras in theatres in the larger houses of that time, while the smaller theatres used only a piano. Builders then devised every means to imitate the orchestras by giving special voicing to the pipes for this purpose, with more or less success. The innovation proved successful and organists were solicited from the churches to play these organs, that being the only place in which to find the organists. While some of these people made a success at creating the correct atmospheric effect, the majority could not handle the work to any degree of success. The piano players used previously, could play well for pictures, but could not play the organ, with a result that an entirely new profession was born, demanding a specially fitted musician for the work. The popularity of the new theatre organ grew, and with it grew some very fine performers. Fabulous salaries were offered for featured organists with no limit for the right party. This, of course, attracted people of all types from the church organist to the old pianist, and while there were many legitimate organists who specialized in this field, there were others who just got by, and did so only in certain places, without even studying the instrument properly, much to the discredit of the growing profession. But since the advent of the talking pictures, the organ has not, by any means taken a back seat, but by reason of virtue, has been enabled to place itself in a higher plane than ever before. We now, however, credit the theatres with placing before the public the pipe organ as a solo instrument, having shown itself in a feature capacity that has heretofore been unknown. Public interest has manifest itself in many ways since the popularity of the organ, as so well known in theatres. The theatre organists have more than done their share in teaching the old school of players many new tricks, not ever attempted before, and incidently, demonstrating to the general public what really can be done with the instrument at their command. With the organ going out of the theatre, it does not necessarily mean that it is going to take to its lofty position in the church again. There is not a modern concert hall being built today that does not

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include the installation of a pipe organ, which points directly to the organ as a solo instrument. Radios are using organs in their programs daily, as a means of instrumental music, and the pipe organ is finding its way into the personal homes of many families. Whereupon, if we were to look well enough around us we might see possibilities far remote from our thoughts, where the way will be further opened up for the King of Instruments.

"The organ is in truth the grandest, the most daring, the most magnificent of all instruments invented by human genius. It is a whole orchestra in itself. It can express anything in response to a skilled touch."

—Balzac.



THE VESPER CHOIR

What Music Means To Me

(By JOSEPHINE CODER, South Williamsport High School, Williamsport, Pennsylvania.)

To me, a musical education is one of the greatest assets one can have. A person who has never studied some phase of music is missing a great deal. I have studied music for about five years. The first few years were just monotonous practice. I liked it well enough to "stick to it," but I did not derive any satisfaction from my playing. For the past year music has meant more than notes. I have learned to appreciate good music and I love it.

In many Etude magazines we find the expression "Music Exalts Life." I think that is the best way of expressing the power of music, for it does just that. Good music thrills me as much and maybe more than a detective story (and that's saying a great deal).

Several years ago I would play through a piece and be glad when I got to the end. Now I seem to live through the whole piece, trying to make more beautiful tones and a greater variety of expression each time I play the piece.

I think there are very few things that can be more profitably developed in leisure time than the study of music. There is nothing so completely absorbing, refreshing or inspiring as an hour at the keyboard exploring with one's fingers.

Music is much the same as any other art. There is harmony in music as in paintings, designing or any other kind of work. Harmony is back of everything, and this would be a dreary world indeed, if there were no harmony.

Then, too, music gives us a splendid opportunity for self-expression. Although we may know something of importance, if we do not know how to express our thoughts, we might as well not know it. The greatest composers were men full of life and with the desire to express their thoughts. Music for such people is the instrument of self-expression.

There are so many advantages to be derived from music study that it is difficult to limit them to a few. Some of the things are:

1. It quickens and develops the mind.
2. It elevates character.
3. It helps one to appreciate the fine arts.

I would like to add a very fitting conclusion in an article by Christian A. Runknick, a professor of psychology in the University of Iowa: "When both mind and body collaborate in a united program, such as many of the arts, and especially music, afford, then we are on the right road to solid culture."

Note: Miss Coder is a student of Miss Lucille Parsons.)

Chimes of Normandy

The opera to be presented by the Music Department this year under Mrs. Steadman's direction is the "Chimes of Normandy," the most famous opera of its kind. It made a tremendous success in its first year at the "Folies Dramatiques," Paris, in 1897, and was equally successful in New York later in the same year.

Henri, Marquis de Valleroi, is romantic and adventurous. In his absence from home, singular things have happened. Gaspard, the warden of the estate, has turned miser, and has planned that Germaine, his supposed niece, shall wed the Sheriff, and ward off investigation. Germaine, however, loves Grenicheux, who, she believes, saved her from drowning. Grenicheux seeks her hand—also the supposed wealth she will inherit, and he has jilted Serpolette, a girl of unknown parentage, found in the fields by Gaspard. Villagers, at a fair, try to tease Serpolette, but fail. She claims that she is a nobleman's daughter and cares nothing for Grenicheux. Henri returns in a Mexican costume and is not recognized.

Corneville Castle is "haunted"! Chimes ring there mysteriously. Henri after revealing his rank, along with Germaine, Serpolette, and Grenicheux, investigates the mystery. They discover, after blood curdling experiences, that Gaspard is using the Castle as a treasure house, and ring the chimes to keep the curious and superstitious villagers away. Henri further investigates—but many interesting and surprising events transpire before the chimes ring out again.

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THE CAST

Serpolette, the good-for-nothing Lucille Cronshey, Soprano
Germaine, the lost Marchioness . . . Ann Campbell, Mezzo Soprano
Gertrude Letha Singer
Jeanne Alma Simpson
Manette Dorothy Marshall
Suzanne Helen Pressel
Henri, Marquise of Corneville Gilbert Parke, Baritone
Jean Grenicheux, a fisherman Waldo Seamans, Tenor
Gaspard, a miser Willis Oldfield, Bass
The Bailli Charles Hulslander, Bass
The Notary Chester Cohick, Bass
Attendant to Notary Carl Martin, Tenor
Attendant to Notary Robert Grant, Bass
Villagers, attendants of the Marquis Chorus

The Music Department wishes to express its appreciation to those whose help and suggestions did much to make the production a success.

Mr. F. E. Brooks, special lighting effects.
Mr. Irving T. Chatterton, character make-ups.
Miss Love, dances.
Mr. Harry Swain, special organ effects.
Mr. John F. Myers, stage direction.
Mrs. Hartman, accompanist.
Miss Crotteau, orchestra.

Dot: What's the use of going to college?"

Sally: "None,—but what's the use of not going there?"

Guest: "And does the violinist play by note?"

Hostess (witheringly): "Certainly not. His terms are strictly cash."

Doctor: "You are on the verge of a nervous breakdown, my man. What is your occupation?"

Patient: "I'm a jazz music instructor, doctor."

Doctor: "Well, you need a rest, a change of occupation. Get yourself a nice quiet job in a boiler factory."

Cohick: "Marion Talley surely has it on the music critics now."

Martin: "How's that?"

Cohick: "They don't know a darned thing about farming."

Miss Brooks: "Didn't I tell you to write that exercise in two flats?"

Isele: "So I did—half in my flat, and half in Glen's."

"Among the saxophone players in this city, who is your favorite?"

"John Blondy."

"Why, I didn't know you had ever heard him play."

"I haven't—that's why he is my favorite."

CLASS ARTICLES

SCHOOL BAND AND ORCHESTRA FESTIVAL

With the advent of May at Carontawan came many annual events and festivities which mark the end of another year in the annals of Mansfield. Of these events, a most outstanding one is the Band Festival which is held every year during Music Week. This year it took the form of a School Band and Orchestra Festival which was held in Straughn Hall morning and afternoon of May 9th. It was sponsored and managed by Prof. John F. Myers and the college band. Many of the junior and senior high school bands and orchestras of this section of Pennsylvania are young organizations of limited number and because of this are not capable of participating in the district and state contests and of playing the difficult required selections. The purpose of this festival was to provide an opportunity for such organizations to participate in and listen to a music festival of which the performers were of more equal standing. Many school bands never hear any similar body except at athletic contests. The desire to hear some other band was made manifest by the enthusiasm shown by each school. The traveling and living expenses were cared for by each organization and the only expense outside of correspondence was that of an adjudicator.

The organizations that participated and their respective leaders were as follows:

Wellsboro Band, Wellsboro Orchestra—Director, Mr. Charles Fischler.

Troy Band—Director, Mr. Henry Sherman.

Troy Orchestra—Director, Miss Dorothy Rogers.

Elkland Orchestra—Director, Miss Doris Kingsland.

Knoxville Orchestra — Director, Mrs. Inez March.

Millerton Orchestra—Director, Mr. R. H. Ghen.

Monroeton Orchestra — Director, Miss Ruth Miller.

East Smithfield Orchestra—Director, Miss Viola Carpenter.

Covington Orchestra — Director, Miss Kathryn McIntyre.

Mansfield School Band—Directors, Miss Gladys Wheeler, Mr. Frank Miller, Mr. Fred Watson.

Mansfield Senior High School Orchestra — Directors, Miss Pauline Horne, Miss Ellen Swatsworth, Mr. Glenwood Crist.

Mansfield Junior High School Orchestra — Directors, Miss Marjorie Wilcox, Miss Mary L. Bush, Miss Louise Fischler.

The Judges were Mr. Norvil Church, head of the instrumental department at Teachers College, Columbia University, and Mr. Dresshell, of the same place. The judges listened to the entire program and then gave very general criticisms of destructive and constructive nature. The object was not to decide upon the best organization, but to diagnose each individual case, determine the desirable and undesirable qualities and suggest remedies for them. The detailed and individual criticisms were recorded separately and sent out to each school from the college. The comments made at the end of the program were general statements

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which applied to all. Following are the suggestions for improvement as made by Mr. Church:

1. As the foundation of an orchestra is essentially strings, the organizations should include more violins, violas, 'cellos, and basses.

2. Bands should include wood-winds to balance the brass. Oboe, flute, piccolo and bassoon players are valuable to any band.

3. Organizations should aim to play a higher type of music than was prevalent at the festival. (Most of the numbers were from the Bennett Band Book, Fox Folio and Carl Fisher Series.)

4. Violin players should learn to use all the bow, instead of four or five inches.

5. Players of reed instruments, especially clarinets, should be very careful of the position of their instruments, for the reed is a delicate thing to control properly.

6. Successful playing depends upon interpretation and feeling, not alone upon playing correct notes.

Each organization presented a neat and impressive appearance as the posture was good and the attention given the directors was extraordinary. It is interesting to note that of the eighteen directors, twelve were alumni or students of our college.

The good that shall come from this festival cannot be measured by material gain, but by time. A hope for the future is to see this festival continue with more organizations participating and on higher levels.

MUSIC SUPERVISORS' CLUB HOLDS ELECTION OF OFFICERS

The Music Supervisors' Club recently held their election of officers for the coming year. The results of the election are as follows:

President—Arthur Dawe
Vice President—Marjorie Wilcox.
Secretary—Maude Milnes.
Treasurer—Kenneth Hegmann.

For the Cadence Board

Editor-in-Chief—Willis Oldfield.
Assistant Editor—Willet McCord.
Corresponding Secretary—Edward Hart.

Humor Editor—Frank Iorio.

Distribution Managers — Dorothy Coveney, Charles Hulslander.

The Club is looking forward to greater prosperity and good times next year.

STUDENT RECITAL

The students of Mr. Gerald E. Greeley and Miss Cora Atwater gave a delightful recital in Straughn Hall, at a meeting of the Music Supervisors' Club on Tuesday, May 12. The compositions were executed in a very artistic style. The program included:

Sonata in E. Minor.....Greig
Dorothy Litzenberger

Minstrels Bebussy
Margaret Crain

Nocturn in CGreig
Ruth Martin

The SpinnerRaff
Leone Rose

Priere and Praeludium.....Becker
(Organ) Lucille Lenker

Spring SongMendelssohn
(Girls' Trio)

Catherine Henry, Ellen Swatsworth
Alice Smith

(Pupils of Miss Atwater)

Scenes from Pickwick, opus 93....

..... Nieman

Mr. Weller drives the coach.

Mr. Pickwick.

Helen Pressel

Etude in E. MajorChopin

William Williams

SENIOR NOTES

We have not long to stay at Mansfield. We are yielding our places to those deserving Junior who have shown their steadfast worthiness throughout the past three years. May they enjoy their heritage and uphold its standards.

When we were eager, verdant Freshmen the days, filled with innumerable classes, passed by so slowly on our hands. But we gradually aged; we grew mentally, as well as physically, and the more we accomplished, the more we became aware of the fact that we know so little of what there is to know. Yet we are not discouraged, for our instructors have continually expounded the fact that the most learned men are the most humble and the most willing to admit their ignorance. So we intend to go out and take up our work, humbly, determined to get out of our efforts the right results and a happy satisfaction in the doing.

This article seems to be in a very ponderous vein, but somehow it is difficult to write light-heartedly. From seniors, gathered in a clique waiting for class to begin, a listener may overhear remarks like these: "My, but it doesn't seem possible that this is our last year!" and "Do you remember the first day we were grouped together in Room 6 looking each other over in a friendly, sympathizing way, while we waited to make out our schedule?" and "Gee' I get a funny feeling when we elect officers for next year and I realize we won't be there!" or, "Do you have a job yet?"

Still, we are only "E pluribus unum". Classes before us have thought these same thoughts, and voiced these same words. Realization

of the nearness of our departure is lost in the exciting hub-bub of the last few weeks at school. Like the brook, we come and go, but, the schedule of the institution goes on forever.

Everything now is the opera with its practice in full swing. The "Daughter of Jairus" and the "Rose Maiden" were successfully presented by the chorus, and the final events are gradually shaping.

The last of senior supervision in the training schools is keeping some of us stepping fast. We feel that it is very helpful to be able to review work in all grades and take charge of these classes again, so that many problems and solutions are refreshed in our minds before we take the responsibility of similar situations in the fall. Certainly when we are scattered out in the field, we'll have to make the most of music conventions, magazines and "The Cadence" in order to keep up with the ever-changing methods. Strange as it seems, many things are being done differently since we had our first teaching assignments. We even have a new manual by Hollis Dann.

As Tennyson has fittingly expressed it: "The old order changeth, yielding place to new." We pass on with happy remembrance of our teachers, fellow-students, and, with vivid pictures of four glorious years in our Alma Mater. May these pleasant memories remain as inspirations in our future work.

—Marguerite Morandi.

Prof.: "How many people are there in this country?"

Grace: "Er r-r-r-"

Prof. "Hurry, hurry! Every second you dilly-dally the number grows larger."

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JUNIOR NEWS

Observe! We Juniors certainly mean to make the most of our last few weeks of grace before we enter the stage of life of the dignified Senior. Surprising as it may seem, this is the least of our troubles at present.

At one of our important impromptu meetings of late, a party or picnic was suggested. Next thought—money! The gigantic problem of finance, which is puzzling the country's greatest men, has also caused our twenty-nine Juniors much thought and concern this year. As every member knew the treasury was very limited, each one started to think very hard.

One and one-half minutes and — a "Hard Times" or "Poverty Picnic," sure, just the thing. Steps were immediately taken to arrange the committees for a very successful picnic, which was held April seventeenth at "Oakwood."

Next year our troubles of finances are settled, for, if one Junior can make thirteen dollars and seventy-five cents on free music at a Music Supervisors' Conference, what will twenty-nine of us do? Musicians! Mathematicians! \$398.75, and our treasury grows—no more "Hard Times" parties for the "Coming Seniors."

Just a last minute jotting—Marge Wilcox has a diamond. We wish you the best of luck and happiness in the future, Marge!

—Mary Louise Bush.

FROSH NEWS

During the last quarter of the year, several members of our class are experiencing their first teaching

assignments. The work is, of course, new and interesting to us, and those who are teaching seem to be enjoying it thoroughly. We hope to have considerable more self-confidence when we undertake our next assignments, for already we have profited by our first experiences.

Heard in Class

Wenger: "How were your grades last quarter?"

Hallock: "Jules Verne."

Wenger: "How's that?"

Hallock: "Twenty thousand leagues under the 'C.'"

Huntington: "Hack, we need another man for the party. Do you want to go out?"

Swain: "Sure."

Huntington: "Have you the inclination?"

Swain: "And how."

Huntington: "How's your technique?"

Swain: "Great."

Huntington: "And your hands?"

Swain: "Fine."

Huntington: "Great! We need a piano player."

Mr. Chatterton: "Miss Price, just which section of the State are you from?"

Marietta: "I don't know, sir, I live in Honesdale."

No, Adrian, a coquette is not a small coco-cola.

Monks: "I hear the Sophs are striking."

Morrison: "What for?"

Monks: "Shorter hours."

Morrison: "Luck to them. I always did think sixty minutes was too long for an hour."



THE SYMPHONY ORCHESTRA

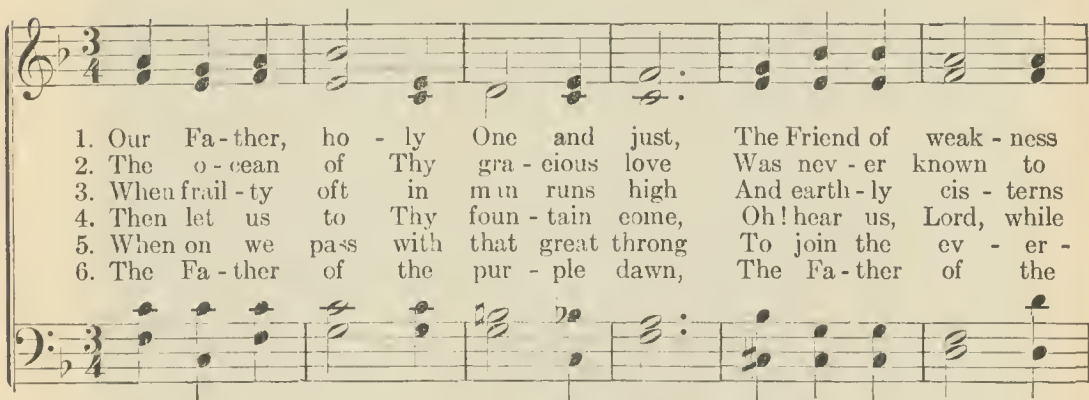


THE COLLEGE BAND

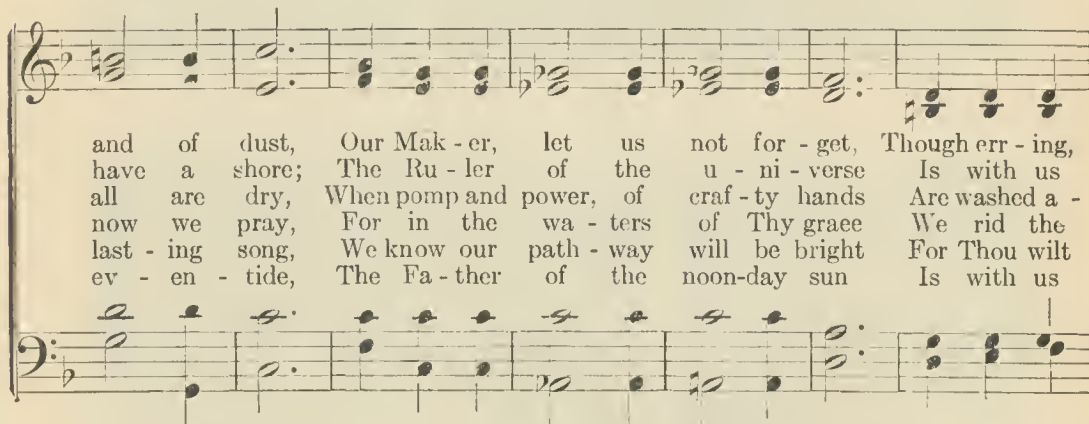
MANSFIELD. L. M.

PENNSYLVANIA STATE TEACHERS COLLEGE DEVOTIONAL HYMN

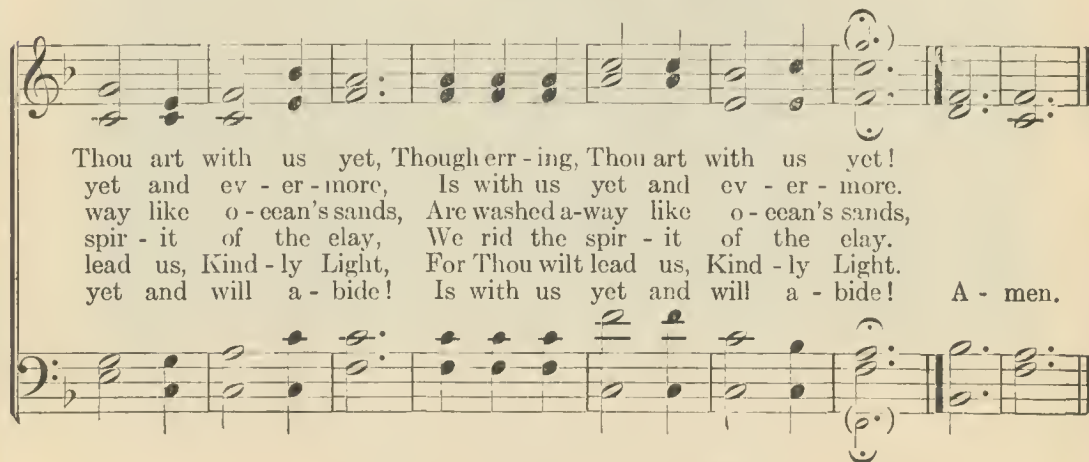
Poem: "THE CONSTANT ONE," and Music by WILL GEORGE BUTLER, Mus. Doc.
Class of 1897.



1. Our Fa-ther, ho - ly One and just, The Friend of weak - ness
2. The o - cean, of Thy gra - cious love Was nev - er known to
3. When frail - ty oft in moun - tains high And earth - ly cis - terns
4. Then let us to Thy foun - tain come, Oh! hear us, Lord, while
5. When on we pass with that great throng To join the ev - er -
6. The Fa - ther of the pur - ple dawn, The Fa - ther of the



and of dust, Our Mak - er, let us not for - get, Though err - ing,
have a shore; The Ru - ler of the u - ni - verse Is with us
all are dry, When pomp and power, of craf - ty hands Are washed a -
now we pray, For in the wa - ters of Thy graec We rid the
last - ing song, We know our path - way will be bright For Thou wilt
ev - en - tide, The Fa - ther of the noon-day sun Is with us



Thou art with us yet, Though err - ing, Thou art with us yet!
yet and ev - er - more, Is with us yet and ev - er - more.
way like o - cean's sands, Are washed a - way like o - cean's sands,
spir - it of the clay, We rid the spir - it of the clay.
lead us, Kind - ly Light, For Thou wilt lead us, Kind - ly Light.
yet and will a - bide! Is with us yet and will a - bide! A - men.



